

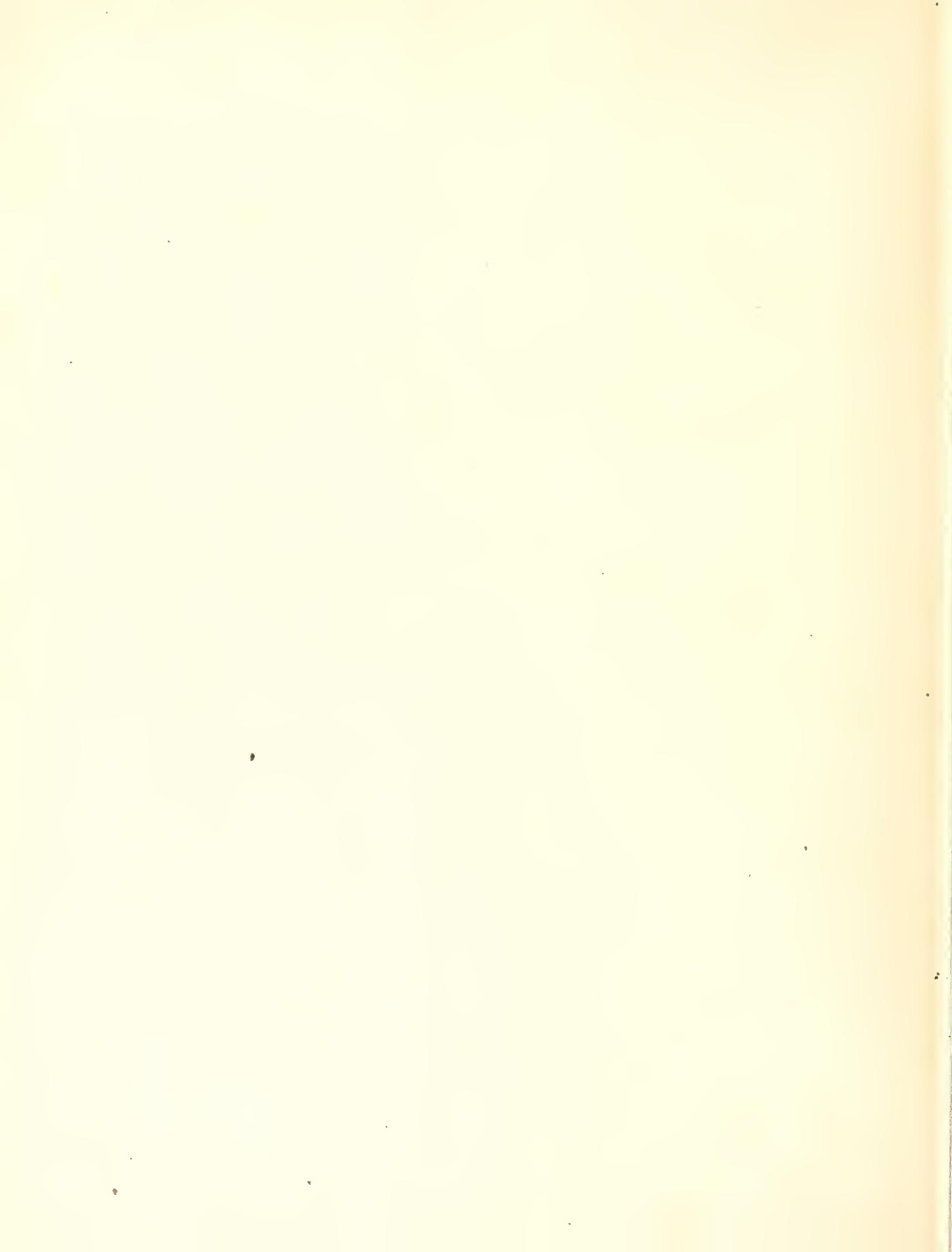
Henry W. Savage  
Offers  
The New  
Musical Comedy

# Have A Heart



Book by  
P.G. Wodehouse  
and Guy Bolton  
Music by JEROME KERN

T. B. HARM'S  
AND  
FRANCIS, DAY & HUNTER  
NEW YORK



Henry W. Savage Offers  
The New Musical Comedy

# HAVE A HEART

Book and Lyrics by  
GUY BOLTON and P. G. WODEHOUSE

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Music by

JEROME KERN

8.10  
Staged by  
Edward Royce

VOCAL SCORE

TWO DOLLARS

#### NEW YORK

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## CHARACTERS

(In the order of their appearance)

HENRY, the elevator boy at Schoonmaker's . . . . .	Billy B. Van
TED SHELDON . . . . .	Donald Macdonald
LIZZIE O'BRIEN . . . . .	Marie Hollywell
DETECTIVE BAKER, of the Blueport Police . . . . .	Eugene Keith
RUTHERFORD SCHOONMAKER, proprietor of the Schoonmaker Department Store .	Thurston Hall
CAPTAIN CHARLES OWEN . . . . .	Roy Gordon
PEGGY SCHOONMAKER . . . . .	Margaret Romaine
MRS. PYNE, Peggy's aunt . . . . .	Flavia Arcaro
MATTHEW PYNE . . . . .	James Bradbury
DOLLY BRABAZON . . . . .	Louise Dresser
YUSSUF, the entertainer . . . . .	Joseph del Puente
MAITRE D'HOTEL . . . . .	Eugene Revere

Shoppers — Misses Rosalie Mellette, Helyn Eby, Charmion Furlong, Dazie Burton, Anne Sands, Grace Du Bois, Annette Besuden, Margaret Fritts.

Salesgirls — Misses Doris Predo, Martha Parsons, Alice Maurice, Mabel Guilford, Marie Hollywell, Helen Lane, Belle Bowman, Helen Donohue.

Men — Messrs. William Deacon, Will Smith, Paul Mountaney, Bert Pullaney, Roy Wells, Will Cobb, Earl Jordon, Walter Burke, Jules Rigoni, Arthur Eley.

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### SYNOPSIS OF SCENES

#### ACT I.

Lingerie Room at Schoonmakers.

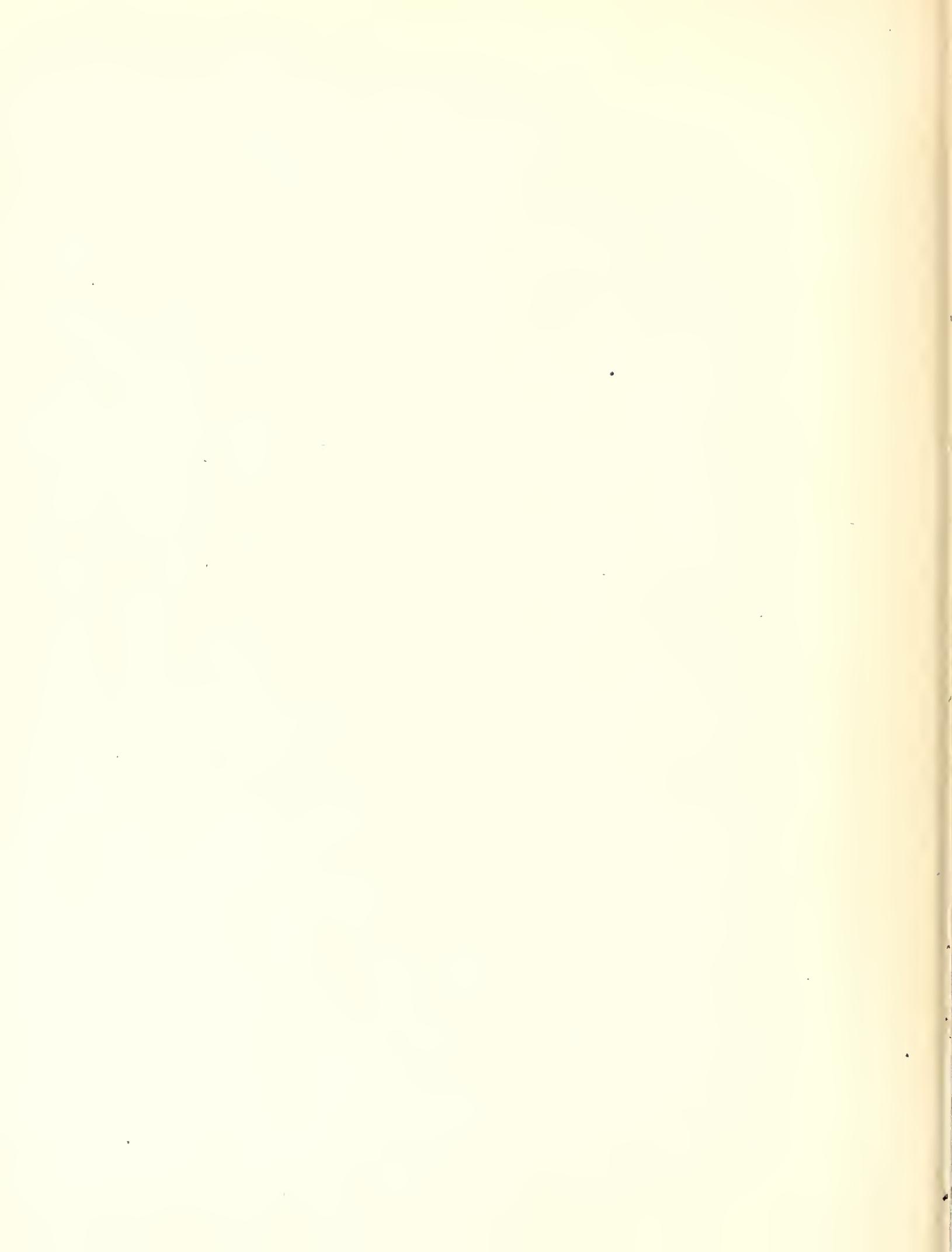
#### ACT II.

SCENE 1 — Lounge of the Ocean View Hotel. Night.  
Curtain will remain down half a minute to denote lapse of time.

SCENE 2 — The Same. Next morning.

Place — Blueport, R. I. Time — The Present.

—**—**—**\*****—**—**—**



## Musical Numbers

Conductor, Gustave Salzer

	Page
Overture." . . . . .	2

### ACT I.

1	Entrance — "Shop" . . . . .	Salesgirls	12
2	Duet — "I'm So Busy" . . . . .	Lizzie and Ted	16
3	Musical Scene — "Have a Heart" . . . . .	Ruddy	20
4	Song — "Look In His Eyes" . . . . .	Peggy and Ensemble	25
5	Duo — "I Am All Alone" . . . . .	Ruddy and Peggy	32
6	Song — "I'm Here, Little Girls, I'm Here" . . . . .	Ted and Girls	35
7	Dance Duet — "Bright Lights" . . . . .	Dolly and Henry	40
8	Musical Scene — "The Road That Lies Before" . . . . .	Ruddy and Peggy	44
9	Finale . . . . .	Ensemble	51

### ACT II.

1	(a) — Opening Chorus . . . . .	Guests	64
	(b) — "Samarkand" . . . . .	Yussuf and Ensemble	
2	Song — "Honeymoon Inn" . . . . .	Peggy and Ensemble	76
3	Song — "It's a Sure, Sure Sign" . . . . .	Dolly	80
4	Duet — "My Wife My Man" . . . . .	Peggy and Ruddy	84
5	Duo — "You Said Something" . . . . .	Ted, Lizzie and Ensemble	88
6	Song — "Daisy" . . . . .	Peggy	91
7	"Reminiscences" . . . . .	Orchestra	94
8	Song — "Napoleon" . . . . .	Henry, Flunkeys and Girls	95

## Have A Heart.

Selection.\*

JEROME KERN.  
arr. by Chas. Miller.

Allegro brillante.

Piano.

"The Bright Lights."

\* NOTE: This Selection is identical with the one published for orchestra and both may be played together.

Slow. *con sentimento.* "And I Am All Alone?"

Moderato

4

(with expression.)

Musical score for piano, 4 measures. Treble and bass staves. Key signature: one sharp. Measure 1: Treble staff has eighth-note pairs (p-f). Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, 4 measures. Treble and bass staves. Key signature: one sharp. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

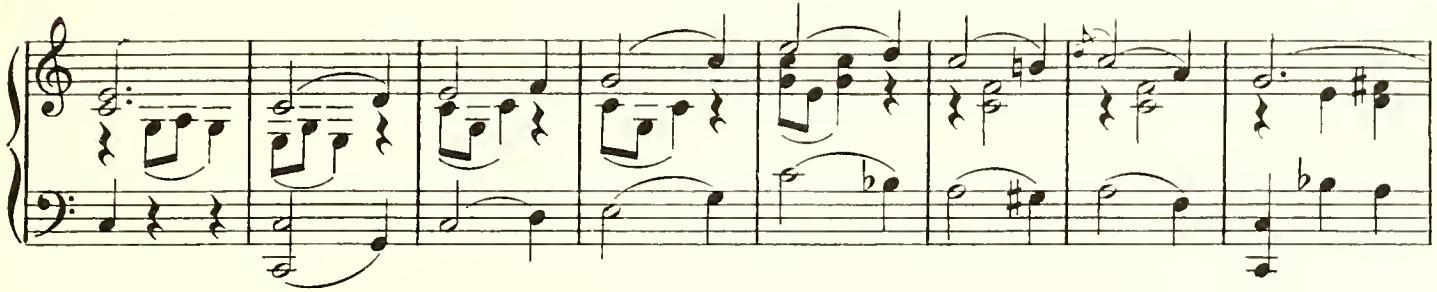
Musical score for piano, 4 measures. Treble and bass staves. Key signature: one sharp. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, 4 measures. Treble and bass staves. Key signature: one sharp. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Crescendo (cresc.) is indicated.

Musical score for piano, 4 measures. Treble and bass staves. Key signature: one sharp. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. rit. (ritardando) and cresc. (crescendo) are indicated.

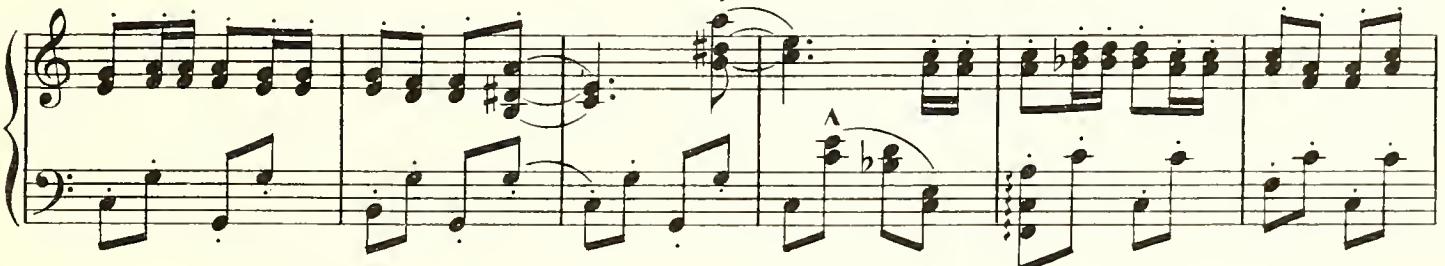
Valse resoluto.

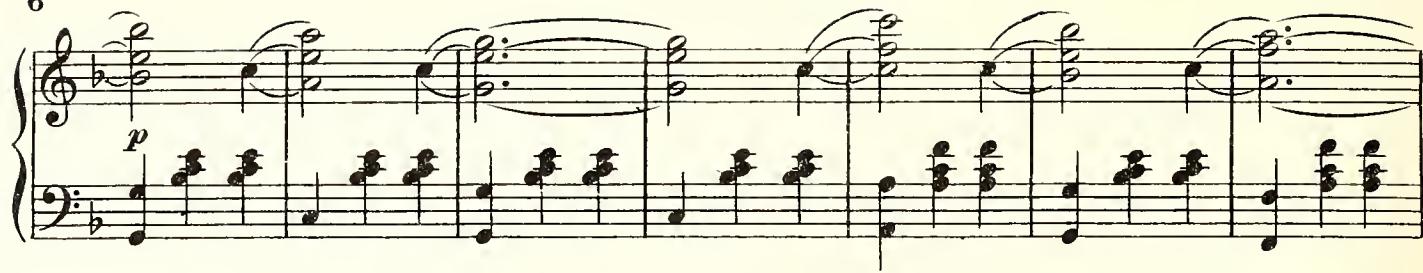
Musical score for piano, 4 measures. Treble and bass staves. Key signature: one sharp. Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. "Im So Busy." is written above the staff.



Allegretto.

Grazioso. "The Road That Lies."







## Slow "You Said Something"

*p-f 2<sup>nd</sup> time a little faster*

2 Moderato

Allegro moderato "Honeymoon Inn."

5480 - 10 Have A Heart Sel.

## Moderato pomposo 'Napoleon'

Not fast

sffz

mf-ff

accent the bass

ff

marcato

rall.

rit. molto

Grandioso "And I Am All Alone"

11

ff

sffz

rall.

riten. *motto*

Allegro assai

accel.

## Shop.

(Entrance of Salesgirls.)

Words by  
P. G. WODEHOUSE.

JEROME KERN.

Moderato.

Piano.

SALESGIRLS.

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UNIS.

plaint, This sort of thing would try the

tem - per of a saint. We snatch a

min - ute off, to ease the cru - el strain.

And some - one comes a - long, And makes us work a - gain. Yes

## Refrain.

That's the way! It's al-ways the same, Ev - 'ry

day, It's al-ways the same. Our lit-tle chats, we

have to stop. When we hear some - one shout-ing

"Shop!" We're op-pressed, it's sim-ply not right,

Get no rest from morn-ing till night. It's a - bore, this

serv-ing in a store. Don't think we can stand it much more.

*s'va.....* *dim.* *p*

## I'm So Busy.

Words by  
SCHUYLER GREENE  
and  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Piano.

I've al - ways said that the man I would  
Don't be de - ceived, if you've ev - er be -

wed must be one who would work all the  
lied that my taste for hard la - bor is

time. small. One with am - bi - tion, Who'd  
Sti - file the lurk - ing I -

make it his mis - sion, to win a po -  
dea that I'm shirk - ing, I nev - er stop

si - tion sub - lime. work - ing at all. One  
I

whose chief plea - sure would be make - ing a  
may have loafed in the past, But I am

for - tune for me; One who would toil all the  
 bus - y at last, I've found em - ploy - ment and

day, Down in the mar - ket and say:  
 I'm work - ing a - way all the time.

## Refrain.

Liz - zie, Liz - zie I'm so bus - y, Don't know what to  
 Liz - zie, Liz - zie I'm so bus - y, Bus - y . lov - ing

do. \_\_\_\_\_ Good - by dear, I'm off to the  
 you. \_\_\_\_\_ That's the job that suits me the

street,                    Can't stop now I'm cor - ner - ing wheat.  
 best,                    Though I nev - er get an - y rest.

I shall keep on till I'm dizzy till the  
 I shall keep on till I'm dizzy But I

deal goes through. \_\_\_\_\_ Liz - zie I'm so  
 shant get through. \_\_\_\_\_ Liz - zie I'm so

bus - y I'm mak-ing a pile for you. \_\_\_\_\_  
 bus - y So won't you get bus - y too. \_\_\_\_\_

## Have A Heart.

Words by  
P.G. WODEHOUSE.

Music by  
JEROME KERN.

Allegro.

Piano.

A girl in a de - part - ment store has quite a wretched - ed  
Each girl in my em - ploy - ment on ar - riv - ing in the

dim.

time of it, I should - n't care to have her job my -  
morn - ing is Pro - vid - ed with re - fresh ments on a

self.

It seems to me a fool - ish way To  
tray. It costs but lit - tle to sup - supply Dill

have to spend the whole damn day, Stuck up be - hind A  
pick - les and Mar - tini's dry, Which put her in A

coun-ter haul-ing what-nots off the shelf. I hate your strict em -  
mood to face the la - bors of the day. If la - ter she should

ploy - ers who are nut - ty a - bout dis - ci - pline, Who  
be fa - tigued, she tot - ters to the read - ing room Or

run a store with pun - ish - ment and fine. Why  
stag - gers to a mov - ing pic - ture show, Or

pick on some poor lit - tle thing Who's been out all night tan - go - ing, Be -  
in the Rest Room she may get a so - da and a cig - a - rette; These

cause she gets to work at one o - 'clock in - stead of nine.  
sim - ple acts of kind - ness mean a lot to her you know.

## Refrain.

Have a heart! Have a heart! Re -  
Have a heart! Have a heart! Re - col -

mem - ber she is hu - man just like you.\_\_\_\_\_ Would - n't  
lect a sales - girl is - nt a ma - chine.\_\_\_\_\_ Ev - 'ry

you re - gard with loath - ing, Hats and coats and un - der -  
 day with much com - plete - ness, I am scat - tring light and

cloth - ing, If you had - n't got to bed till half - past  
 sweet-ness, So she gets a chance to rest her ach - ing

two? \_\_\_\_\_ A shop - girl in the ci - ty is de -  
 bean. \_\_\_\_\_ I'm lead - er of the move - ment for ef -

serv - ing of your pi - ty, Of pleas - ure life for  
 fect - ing an im - prove - ment, The bat - tle flag of

her is not a whirl. So I'm mak-ing it my  
free-dom I un - furl. She grows wea - ry show-ing

mis - sion To im - prove her sad con - di - tion, And like  
cor - sets, If she nev - er lies down or sits, So like

rit. rall. a tempo.

Heav - en, I pro - tect\_ the\_ work - ing girl.  
Heav - en, I pro - tect\_ the\_ work - ing girl.

rit. rall. a tempo.

1 2

rit.

D. S.

## Look In His Eyes.

Words by  
HERBERT REYNOLDS.

Music by  
JEROME KERN.

Allegro moderato.

Piano.

In the game of love, the points that count are  
subtle-ty and fi-nesse. Not crude dis-plays of your  
men-tal craze that ad-ver-tize dis-tress! A

rip - pling laugh and a fund of chaff, with nev - er the sound of  
 sighs! — And all else a - bove, if you'd win at love, Al - ways

Valse lente.

look — in your part - ner's eyes!

Refrain.

Valse lente con espressione.

Look in his eyes, Look in his eyes, Take my ad -

Look In His Eyes.7

vice and be wise. — Hints that you need, in your

plans to suc - ceed! Plain-er than print you'll be a - ble to

read. Look in his eyes, Look in his eyes, If

love an - y - where in them lies! With -

Harp

(Bouche fermee.)

out an y doubt, it is bound to peep out. Umm, Umm, Umm, —

Valse. Brillante.

— Through his eyes! — In the dance, — there's your

rall. a tempo. mf

chance, — then the stage is all set for the play! —

With his arm 'round your waist, you are

properly placed for sur - vey! — Your ro - mance, — may ad-

vance, — To the thought of the trous-seau you'll buy!

And you're plan-ning the house. To a rhythm by

Strauss! — As you watch — the love - light in his

*molto espress.  
pressando.* *poco*

30

eyes. Look in his eyes,

*poco. rall.*

Look in his eyes, Take my ad - vice and be wise.

SOP.

ALTO.

Hints that you need in your plans to suc - ceed. Plain - er than

TEN.

BASS.

Hints that you need to suc - ceed. Plain -

print you'll be a - ble to read. his eyes,

er than print you can read. SOLO.

*cresc.*

Look in his eyes And if love an - y - where in them lies.

*Harp.*

With - out an - y doubt it is bound to peep

*(Bouche fermée.)*

through his eyes.

his eyes.

*rall.* *morendo.* *Fine.*

32 Words by  
JEROME KERN and  
P. G. WODEHOUSE.

# And I Am All Alone.

Music by  
JEROME D. KERN.

Allegretto.

The musical score consists of six staves of music. The top staff is for the **VOICE**, the second and third staves are for the **Piano** (treble and bass staves). The lyrics are written below the vocal line. The music is in common time, with a key signature of one flat. The vocal part starts with a melodic line, followed by piano chords, then continues with a melodic line, piano chords, and finally a piano solo section.

VOICE.

Morn-ing and night — I find no rest from the pain —

Piano.

That comes be - cause I can't for - get you —

All of the time — you come to haunt me a - gain —

Just as you were when first I met you, I see you

Refrain.

there — Just as you used to be — so sweet and

fair, — You stand and gaze at me. — Your form is

girl - ish in its slen - der - ness — You've got a

moth - er's smile of ten - der - ness. — I hear your

laugh, — it's like an A - pril morn. — I see you  
  
 weep — a tiny pearl is born — I breathe your  
  
 name, And find the vision has flown.  
  
 And I am all alone.

# I'm Here Little Girls I'm Here

35

Words by  
P. G. WODEHOUSE

Music by  
JEROME D. KERN

Piano.

The musical score consists of six staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The key signature is A major (two sharps). The tempo is marked with a '2' over a '4' in the first staff. The vocal parts begin on the third staff, with the 'Girls' part in soprano and the 'Ted' part in bass. The lyrics for the 'Girls' part are: 'Ah there! little boy, Ah there!'. The 'Ted' part continues the lyrics: 'La - dies, I'm here just to be good to you, So will you Life, for us, is quite the re-verse of gay With all our'. The score concludes with a piano ending on the sixth staff.

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(Girls) There's one thing we'll call your at-ten-tion  
 (Ted) I must own it does seem a tri-fle  
 (Ted) Say if there is an-y-thing I can do.  
 (Girls) Jacks and Freds and Bil-lies so far a-way.

to.  
 gray.

(Girls) Oh you. \_\_\_\_\_  
 (Ted) I say. \_\_\_\_\_

(Ted) I'll cor-rect it, if you will give the clue.  
 (Girls) No a-muse-ment, think of it, all the day!

(Ted) Re-ly on  
 (Ted) If that is

(Girls) We need, as  
 (Girls) Well find you

me. A friend and help-er, I want to be.  
 so, it seems to me that I'm not de-trop.

you will, no doubt, a - gree A lot of cheer-ful so - ci - e - ty.  
 such a re - lief, you know, When things have start-ed to get too slow.

(Ted) I  
 (Ted) Oh

quite un-der-stand, Leave that to me; I'll just make a note, you see.  
 yes, we'll have lots of fun, al-though Most care-ful how far we go.

(Girls) Yes, our  
 (Girls) You're the

life is rath-er flat.  
 nic - est man in town.

(Girls) Will you  
 (Girls) If we

(Ted) Let me make a note of that.  
 (Ted) Let me get that jot - ted down.

5487-5 I'm Here Little Girls I'm Here

help if you can?  
 gave you a kiss, (Ted) When you want a cosy chat,  
 (Ted) Why, I shouldn't even frown.

(Ted) Ladies, I'm your man. (Ted) I'll  
 (Girls) Would it be a miss? (Ted) I

(Girls) Do! Do!  
 (Girls) Do! Do!

drop in and com - fort that. When ev - er you're feel - ing  
 want to be good to you. When ev - er you want me

(Girls) Some - times, we feel so lone - ly. If  
 (Girls) Some - times we feel de - sert - ed. But

blue. (Ted) As I can see.  
 to. (Ted) That well may be.

you would on - ly. (Ted) I want to be good to  
 if we flirt - ed (Ted) I want to be good to  
 (Ted) Leave that to me. (Ted) Leave that to me.  
 you. Trust me! In fu - ture, I'll be near So please don't get down -  
 you. Trust me! In fu - ture, I'll be near If you re - quire flir -  
 heart - ed. Bear this in mind: I'm here, lit - tle girls, I'm here. \_\_\_\_\_  
 ta - tion, Just make a note: I'm here, lit - tle girls, I'm here. \_\_\_\_\_  
 D.C.

## Bright Lights

Words by  
P. G. WODEHOUSE

Music by  
JEROME KERN

Allegretto

Piano

DOLLY

How I  
We will

rit.  
a tempo.

love to go out to some live spot, Where there's  
drink the cham-pagne that is fiz - zy, Then, some

HENRY

light, and an or - ches - tra plays. Where you  
danc - ing, of course, I'd a - dore. All the

The musical score consists of four staves. The top staff is for the piano, marked 'Allegretto' and in 2/4 time. The second staff is for the vocal part of 'DOLLY', also in 2/4 time. The third staff is for the vocal part of 'HENRY', also in 2/4 time. The bottom staff is for the piano again. The vocal parts have lyrics written below the notes. Various musical markings are present, including a ritardando and a tempo marking, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part features various chords and rhythmic patterns.

hand the head wait - er a five - spot,      Or you don't get a ta - ble for  
 peo - ple will whis - per, "Who is he?"      When they see me come out on the

DOLLY

days.      Where the gowns are all up to the min - ute,      And where  
 floor.      Do you think you could get through some one steps,      Or at

HENRY

ev - 'ry-thing's love - ly and gay,      And the night's gone be - fore you be -  
 danc - ing, are you quite a dunce?      It is true that I've nev - er yet

gin it;      So you fin - ish things up through the day.  
 done steps,      But, ah gee! I'll try an - y - thing once!

## Refrain

BOTH

Come with me \_\_\_\_\_ where there are bright lights,

Where the white \_\_\_\_\_ lights gleam and glow. \_\_\_\_\_

Where the fes - - tive u - ka - le - le \_\_\_\_\_ Tin - gles

gai - ly, let us go. \_\_\_\_\_ We will sup -

— with one an - oth - - - er Till the mer -  
 ry morn - ing chime. Say good - bye  
 — to home and moth - - er, We'll be gone a  
 long, long time. time.

## The Road That Lies Before.

Words by  
P. G. WODEHOUSE.

Duet: Ruddy &amp; Peggy.

JEROME KERN.

Moderato. A.

Piano.

RUDDY.

If there's noth - ing more to say; If things can't be mend - ed;

PEGGY.

Well, the chap - ter's end - ed, Let's say good - bye. .

RUDDY.

Wait, though, I've some things of yours, I had best re - turn them..

poco più mosso.

PEGGY.

RUDDY.

What! you did - n't burn them? Burn them? not I. These

sou - ve - nirs of you, Were once a lov - er's to - ken, And

now our vows are brok - en, There's on - ly this to

do. *(Slowly.)* This lit - tle glove, *8va.* *delicato.*

— which once, you used to wear, — I now give back to you —

PEGGY. (*Spoken.*) RUDDY.

No, keep it! You used this once to bind your

hair, I'll give it back to you. — No, keep it!

RUDDY.

The love that once you gave me, — I now give back to you —

PEGGY. (*Spoken.*) RUDDY.

No, keep that too. Then our first kiss, — I'll now give

back to you. —

(They kiss.)

con tenerezza e estasi.

PEGGY.

Once more, love's path, we'll

*ff*

*mf*

try — To - geth - er, you and I. The (2)

dim.

road that lies be-fore, Is dark, and

hard to see. What-e'er fate holds in store,

Try it with me, try it with me! What though we

The musical score consists of three staves. The top staff is for soprano, the middle for alto, and the bottom for bass. The music is in common time, with a key signature of one flat. The soprano and alto staves begin with a bassoon part. The bassoon part ends with a dynamic marking 'dim.'. The soprano staff then begins with the lyrics 'try — To - geth - er, you and I. The'. The alto staff continues with 'dim.'. The bass staff begins with 'road that lies be-fore, Is dark, and'. The soprano staff then begins with 'hard to see. What-e'er fate holds in store,'. The alto staff continues with 'What though we'. The bass staff begins with 'Try it with me, try it with me!'. The score concludes with a bassoon part.

missed it once, — We did not un - der -  
 stand. Better to - day, we know the way, So let us  
 set out hand in hand. Love for our path, a light will  
 make, Shin-ing to guide the steps we take. —

Dialogue.  
*con estasi.*

50

Dialogue.  
*con estasi.*

*pp*

*f*

*delicato.*

*p*

*f*

*f*

*dim.*

## Finale Act I.

Words by  
P. G. WODEHOUSE.

Vivace.

Music by  
JEROME KERN.

Piano.

SOP. & ALTO.

Just think of it Woo - zy has real - ly e - loped, Poor dear old

TEN. & BASS.

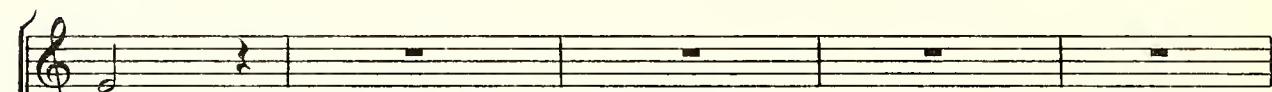
Rud-dy has fled — He's tak - ing a deuce of a chance,

unis.

unis.



Think of the dance shes going to lead the man af - ter they're wed.

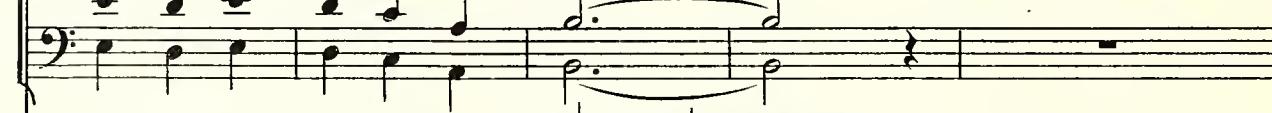


They used to be spliced to each oth - er be - fore,



Mar - vel - ous nerve, the chap shows.

Now will they be



wed-ded once more, Or will their life be-come Cou-leur de - Rose?

Good - ness knows.

UNCLE & AUNT.

Liz - zie, Liz - zie, Quick, get bus - y, Tell us what to do.

OWEN. (*spoken.*)

## LIZZIE.

I can't think what you're a-bout

Oh, cut it out!

I can't think what you're a-bout Oh, cut it out!

The musical score consists of two staves. The top staff is a vocal line with lyrics: "I can't think what you're a-bout Oh, cut it out!". The bottom staff is a piano line with various musical markings: slurs, grace notes, and dynamic arrows pointing up and to the right, indicating a rhythmic pattern of eighth and sixteenth notes.

## CHORUS.

AUNT-

Liz - zie, Liz - zie, say where is he? What's the good of you? \_\_\_\_ His

MATTHEW & OWEN.

game, we must be balk - ing, Don't let's stand here talk - ing.

poco press.

*CHORUS.*  
*poco più e cresc.*

55

Phone up ev -'ry-where, Do some-thing, some-bo - dy! Let's be quiet and

*mf.*

cool. ————— Don't stand gap-ing there! Can't you do an - y-thing?

Don't stand gap - ing

**HENRY.** *(Spoken.)*

Oh! you poor lit - tle fool. Have a heart! *Jimmie Christmas!* Have a heart!

Oh! you fool.

Gee! you girls are al ways pick ing on a man \_\_\_\_\_

Don't you see I'm do-ing ev-'ry-thing I can \_\_\_\_\_ If you'll

(To Aunt.)

kind-ly keep your dis-tance, I might be of some as - sis-tance. Can that  
Don't you

CHORUS.

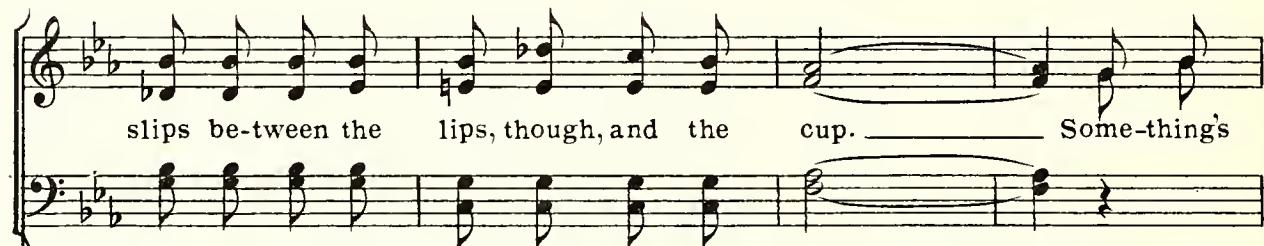
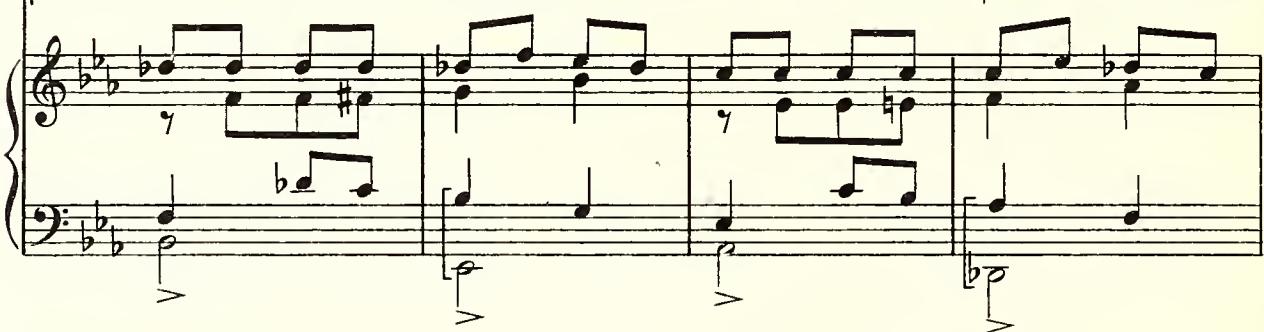
"Clar - a Kim-ball Young" stuff be a man! \_\_\_\_\_ Have a heart!  
see I'm do-ing ev-'ry-thing I can? \_\_\_\_\_

Have a heart! You must go and make in- quir- ies in the

town. You won't find out where your niece is, if you pull the boy to

Tho' they  
piec - es; So get in the lift, and let him take you down. They will

fan - cy just as you did, that pur - suit they have e - lud - ed



time it's get-ting lat - er! What a rot - ten piece of luck. You can

*cresc. e rit.*

fix it if you try boy; Can't you start the thing on "high" boy? Was there

HENRY (*Spoken*)

ev- er such an in - ef - fic - ient pup? Go-ing up! go - ing up!

CHORUS  
Unisono

We see them there \_\_\_\_\_ Just as they

## Unisono

used to be. A happy pair, \_\_\_\_\_ they go con - tent - ed - ly.

— The mo - tor hums a mer - ry bri - dal tune \_\_\_\_\_ As they be -

gin their sec - ond hon - ey-moon with-out a care  
 for what may lie be-fore Re-solved to dare. What fate may  
 have in store. But wheth-er it be good or ill, How ev-er it may

chance, The sun will shine up - on them still, The sun - shine of ro -

mance. What - ev - er fate may bring, Its blows can hold no

What fate may bring, There'll be no

sting. As in the days when he would sing. I see you

sting. As when he used to sing.

*Solo*

there \_\_\_\_\_ Just as you used to be so sweet and

fair, \_\_\_\_\_ You stand and gaze at me. I breathe your name, and

find the vision has flown *Violin* And I am all a -

lone. *8va* *pp*

## Opening Chorus Act II. And Song.

Words by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Moderato.

Piano.

Not fast.  
GIRLS.

The weary sun has fled, and the day is o'er. —

MEN.

day is.

The musical score consists of three systems of music for two voices (Soprano and Bass) and piano. The vocal parts are in treble and bass clef, respectively, with lyrics written below the notes. The piano part is in bass clef, with some notes in treble clef. The score is in common time, with a key signature of one flat. The lyrics are as follows:

The moon reigns in his stead o - ver sea and shore.  
 The moon reigns in his stead o - ver sea and shore.

The sooth - ing shad - ows fall like a cool ca - ress  
 The sooth - ing shad - ows fall like a cool ca - ress

And dark - ness cov - ers all, bring - ing hap - pi - ness  
 And dark - ness cov - ers all, bring - ing hap - pi - ness

**Page 65:** The moon reigns in his stead o - ver sea and shore.  
 The sooth - ing shad - ows fall like a cool ca - ress  
 And dark - ness cov - ers all, bring - ing hap - pi - ness

**Page 66:** The moon reigns in his stead o - ver sea and shore.  
 The sooth - ing shad - ows fall like a cool ca - ress  
 And dark - ness cov - ers all, bring - ing hap - pi - ness

ness. Who knows what woes may come to - mor  
 ness.

row? Sad to - mor - row may be.

But fill your glass - es high, and bid care good - bye.

8va.

To - mor - row is a long way off,  
To - mor - rows a long way off,

you see.

accel.

Moderato pomposo.

TURK.

Cig - ar - ettes, Cig - a - rs and cof - ee! Of the

mp

L.H.

L.H.

ver-y fin-est, these! Cig-ar-ettes, Cig-ars and

L.H. L.H.

GIRLS.

cof-fee! At your ser-vice, if you please! So

let's be gay, Let soft mu-sic play Be-neath the

mf

ray of moon-light so bright. Though trou-bles may MEN.

Re-

GIRLS. TURK.  
 Be hap - py to - night. The  
 turn with the day,

moon that shines up there, Shines on my na - tive land. My

heart is far a - way in Sam - er - kand.

GIRLS. MEN. GIRLS. Slowly.  
 Ee-ah! Ah! Ee-ah!

dim.

Andante moderato.

TURK.

Long a - go in Sam - ar - kand, such nights I've known.

In that gar - den when I stand and wait a - lone.

In the moon - light wan and pale, Sing - ing with the

night - in - gale Su - li - ma, your lov - er stands be -

TURK.

low.  
GIRLS.

Show your face and  
Oh, that scent - ed gar - den, long a - - go.  
BOYS.

let it dim the jeal - ous moon. ————— With your beau - ty,

turn the night to flam - ing noon. ————— See how bright - ly

yon-der star Glit - ters down from heav - en's bar; Your bright eyes will

gleam more bright - ly far, My Su - li - ma!

Molto cantabile.

The night - in - gale, Took up the tale.

We sang to - geth - er there To Su - li - ma, the fair.

Soft breez - es fanned The list-ning land.

— While the night - in - gale and I

Sang out our love be-neath a sil - ver sky, When the moon shone  
slower. a tempo.

GIRLS.  
down on Sam - ar - kand. The night - in -  
MEN.  
rit. f a tempo.

gale, Took up the tale. We sang to -  
*mf*

geth - er there To Su - li - ma, the fair. Soft breez - es  
*p* *mf*

fanned The list -'ning land.  
*3*

—

While the night - in - gale and I

Sang out our love be-neath the sil-ver sky,

*slower. pp*

When the moon shone down on Sam - ar - kand.

*rit.*

*dim. L.H.*

## Honeymoon Inn.

Words by  
P. G. WODEHOUSE

Music by  
JEROME KERN.

Moderato.

VOICE. 

Out be - yond the far hor - i - zon,  
Hap - py lov - ers there are a - ble

Piano. 

There's a place I've not set eyes on, Where a hap - py  
To hold hands be - neath the ta - ble, If they're caught em -



hav - en wed - ded lov - ers may win. Cov - ered deep in  
brac - ing there is no one to grin. - No one pays the



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hon - ey suck - les, Near a stream that  
least at - ten - tion; Kiss - ing is a

laughs and chuck - les.  
great in - ven - tion



Bathed in gold - en sun-shine, Stands the Hon - ey - moon Inn.  
Ev - 'ry bod - y does it At the Hon - ey - moon Inn.



Refrain.



stray there, A - way from the bus - tle and  
 din. \_\_\_\_\_ All days are gay there And

no days are gray there When you're at the Hon - ey- moon  
 Inn. \_\_\_\_\_ You live on bread and cheese and

kiss - es You know that this is the thing to

do. I'd go and stay there, I'd

spend ev 'ry day there, If on - ly the way there, I

knew. 1 knew. 2

## It's A Sure, Sure Sign

R. P. WESTON  
and

JEROME KERN

Allegretto

Piano

*p Langsam*

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called "Ad - vice to La - dies," it is full of wis - dom's  
 haps you don't know when you've had e - nough, and want some  
 find out what he real - ly is, is ea - sy if you're

stacc.

pearls; For in - stance, if you're itch - ing in the palm, dear girls,  
 more; Well, if you're jug - gling hard boiled eggs at half - past four,  
 fly; For in - stance, if for good-night, he just says "Bye - bye!"

Refrain *p-f*

It's a sure, sure sign \_\_\_\_\_ That you're  
 It's a sure, sure sign \_\_\_\_\_ That your  
 It's a sure, sure sign \_\_\_\_\_ He's a

*p*

com - ing in - to rich - es, If your hand, it is that  
 brain is in a mud - dle, When you lie down in a  
 but - cher, and he'll grip you, With his thumb and fin - ger

*Bass'n*

itch - es, It's a sure, sure sign!  
 pud - dle, Sing - ing "Auld Lang Syne"  
 nip you, Say - ing "Lamb, plump, fine!"

If your ribs should make you wrig - gle, Then you're  
 Ab - so - lute - ly di - a - bol - ic - 'ly, And  
 Then a - round you, he will fum - ble; "One and

going to have a "tig - gle." If your ears are itch - ing  
 breath - ing al - co - hol - ic - 'ly. At last you clam - ber  
 two. a pound," he'll mum - ble. If in - stead of say - ing

some-one talks a - bout you, \_\_\_\_\_ But if your lips are  
 up in - to your bed - room \_\_\_\_\_ And then just as the  
 "Sweetheart" he says "Sweet - bread," \_\_\_\_\_ Oh! wont you take this

itch - ing, oh, its fine! \_\_\_\_\_ By a man with scrub-by  
 sun be - gins to shine, \_\_\_\_\_ If you wake in nine e -  
 ten - der heart of mine?" \_\_\_\_\_ If when you an - swer

whis - kers, you'll be kissed up - on your birth - day, It's a sure,  
 lev - en when your room is six o sev - en, It's a sure,  
 yes, he goes to wrap it up in pa - per, It's a sure,

1 \_\_\_\_\_ 2 \_\_\_\_\_

sure sign! \_\_\_\_\_ It's a sign! \_\_\_\_\_  
 sure sign! \_\_\_\_\_ It's a sign! \_\_\_\_\_  
 sure sign! \_\_\_\_\_ It's a sign! \_\_\_\_\_

## The Road That Lies Before

Words by  
P. S. WODEHOUSE

"My Wife My Man"

Music by  
JEROME KERN

Andantino

VOICE

Is this just a dream once more?

Piano

Allegretto grazioso

Just the dream I dreamt before Ruddy: Oh, the

sad time I've had, Peggy dear, a-way from you, Peggy: Oh, dear, do you fear That per-haps you may re-gret? Ruddy: Not

yes, I be - lieve you were glad Of the hol - i - day, It's  
 I! Do you wish, now you're here, You were miles a - way? *Peggy*

pet! I'd die! *Ruddy: Can you trust to me, dear, To be*

find, I swear, No plan Of life, *(Peggy: Was it real- ly so bad? Did you*  
 al-ways true Through life? *Peggy: I can; All my doubts dis-ap-pear As I*

## Valse

real - ly eare? My man! *(Ruddy: My wife! \_\_\_\_\_ There's*  
 eling to you, *Ruddy: My wife! \_\_\_\_\_ (Peggy: My man! \_\_\_\_\_ The*

## Refrain.

on - ly just we two \_\_\_\_\_ In all the  
 road that lies be - fore \_\_\_\_\_ Is dark and

world, you see. \_\_\_\_\_ For I was made for  
 hard to see. \_\_\_\_\_ what e'er fate holds in

you store, You dear, for me! You dear for me!  
 Try it with me! Try it with me!

— And life may bring us joy. \_\_\_\_\_ Or  
 — What through we missed it once. \_\_\_\_\_ We

Life may bring us pain. Cru - el or kind we  
did not un - der - stand. Bet - ter to - day we

shall not mind Now we're to - geth - er once a -  
know the way, So let us set out hand in

gain. Glad-ness and grief a - like we'll share Grief will be  
hand. Love for our path a light we'll make shin - ing to

joy if you are there. (Peggy.) Rud-dy take.  
guide the steps we take. D. S. 2

1 2 3 4 3 4

D. S. dim.

## You Said Something.

Words by  
JEROME KERN  
and  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Allegro.

Piano.

*Ted.* All the girls I see Make a hit with me,  
*Lizzie.* All the men I know Fas - ci - nate me so,

Where'er I wan - der, I love bru - nettes or some - thing blon - der.  
 Oh! what ro - man - ces I've built a - round them in my fan - cies.

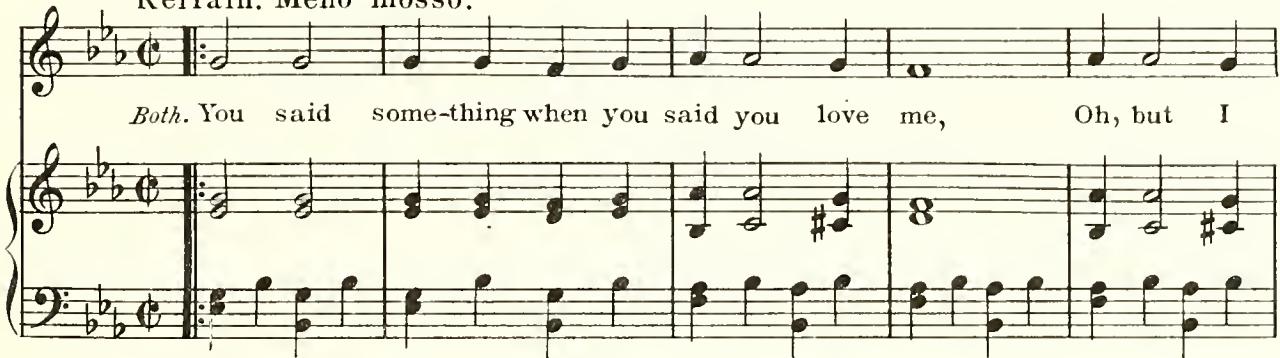
*Lizzie.* I don't care a bit Where your heart may flit;  
*Ted.* I am not a - ware Why you think I care;



Ted. Why sure - ly you knew, dear, I was teas - ing, I love you dear.  
Lizzie. Why sure - ly you knew, dear, I was teas - ing, I love you dear.



Refrain. Meno mosso.



Both. You said some-thing when you said you love me, Oh, but I



won-der for how long it will be. If you find some-day, you've



al-tered your mind I'd be for-giv-ing, but sim-ply could not

go on liv - ing! Lizzie. Girls much pret - tier you will meet by the  
 Ted. Men much hand-som - er you'll meet by the

score, Will you re - gret you nev - er met them be -

fore? You said some-thing when you said you love me, But

say it a whole lot more.

1

2

more.

D.S.

## Daisy.

Words by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Poco Allegretto.

Piano.

(Back in the days of childhood, When Life was a joyful song. When skies were blue, and the world was all new, And when nothing at all went wrong.)

As through the fields, I wan - dered — Weav - ing my

dais - y chain, — Grave - ly I'd pause, While I

pon - dered — Croon-ing a nur - s'ry re - frain. —

Refrain.

Dais - y, Dais - y, Tell me all you know. —

*p-mf*

— Ev - 'ry time I pluck a pet - al, Se-crets you can  
 show. — Dais - y, Dais - y, Tell me  
 all you see. — There's a ques-tion you can set-tle:  
 Does the one I love, love me? — me?  
 1 2

## Reminiscences.

## JEROME KERN.

A musical score for piano, consisting of five staves. The top staff is in C minor (two sharps) and starts with a dynamic of *p* and a instruction *con molto espress.* The second staff is in C major. The third staff is in A major. The fourth staff is in C major. The fifth staff is in G major. The score includes various musical markings such as 3/4 time, dynamic changes (e.g., *R.H.*, *L.H.*, *dim.*, *conteneressa.*, *2d.*), and performance instructions like *con molto espress.*

## Napoleon.

Words by  
P. G. WODEHOUSE.

Music by  
JEROME KERN.

Moderato pomposo.

VOICE.

po - leon was a lit - tle guy, They used to call him  
 2. po - leon was a home - ly gink, He had - n't time to  
 3. po - leon was the la - die's pet, He liked to have them

chest was un - der for - ty. But when they start - ed  
 packed an aw - ful wal - lop. And all the kings in  
 vi - o - lets and can - dy. He knew the game from

josh - ing him, His pride, it did - nt in - jure. He'd  
 Eu - rope, when they came to know his hab - its, Pulled  
 soup to nuts And worked it on a sys - tem! He'd

sim - ply say "Ah, fade a - way!" He knew that he had gin - ger. Na -  
 up their socks, And ran for blocks, He'd got 'em scared like rab - bits. Na -  
 meet a Queen at five fif - teen, By six o' - clock shed kiss him. Na -

## Refrain.

po - 1e - on, Na - po - 1e - on, They thought him quite a  
 po - 1e - on, Na - po - 1e - on, Went out and got a  
 po - 1e - on, Na - po - 1e - on, The la - dies thought him

joke. "Hey! take a slant at the lit - tle pill!" Was the  
 "rep," He had a lot of 'em climb - ing trees, Though he  
 great, They fell for him good and hard, they did. When he

line of chat - ter that they used to spill. But they could - n't hold Na -  
 weighed a hun - dred in his B. V. D's. It was eas - y for Na -  
 came and hand - ed them the "Oh, you Kid" They were wild a - bout Na -

po - leon, When he start - ed in - to scrap, He was  
 po - leon, And he wiped them off the map. He was  
 po - leon, For his work was full of snap. He was

five feet high, But he was one tough guy, And I take af - ter  
 not so tall, But he could lick them all, And I take af - ter  
 sawn off short, But he was one good sport, And I take af - ter

**1 & 2** **§ 3**

1. Nap. 2. Na - Nap.  
 2. Nap. 3. Na -

*marcato il basso.*

*D.S.*

*ff*







